

WEEKLY.]

The Musical World.

ESTABLISHED 1836

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED; IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—Goethe.

SUBSCRIPTION, FREE BY POST, 17/6 PER ANNUM (Payable in advance).

VOL. 69.—No. 11.

SATURDAY, MARCH 16, 1889.

PRICE {3d. Unstamped.
4d. Post Free.

Institutes and Colleges.

ROYAL ACADEMY OF MUSIC, Tenterden Street, W.—
Patrons—The QUEEN and the ROYAL FAMILY.
Principal—Dr. A. C. MACKENZIE.

The NEXT FORTNIGHTLY CONCERT, March 23.

SAINTON-DOLBY SCHOLARSHIP.—The competition for the residue of this scholarship, "for Contralto Vocalists," between the ages of 17 and 20 years, who must not be, nor ever have been, students at the Academy, will take place on Saturday, April 13. Names of candidates must be sent in by Saturday, March 30, with certificate of birth.
JOHN GILL, Secretary.

ROYAL COLLEGE OF MUSIC, Kensington Gore, London, S.W.
Incorporated by Royal Charter, 1883.

President—H.R.H. THE PRINCE OF WALES, K.G.

Director—SIR GEORGE GROVE, D.C.L., LL.D.

NEXT COLLEGE CONCERT MARCH 21, at 7.30 p.m.

The Midsummer Term commences May 1, 1889.

Regulations and other information may be obtained from the Registrar, Mr. George Watson, at the College. CHARLES MORLEY, Honorary Secretary.

THE LONDON ACADEMY OF MUSIC, St. George's Hall, Langham Place, W.; at 2, Harrington Gardens, South Kensington; and at 1, Old Steine, Brighton.

Principal—Professor WYLDE, Mus. Doc. Cantab.

The NEXT ORCHESTRAL PRACTICE, FRIDAY, March 22.

Piano—Dr. Wylde, J. F. Barnett, MM. Henseler, Loman, Trew, Roche,

Mattei, Bromel, Lehmayr.

Singing—M. Garcia, Visetti, Raimo, G. Garcia, Denza, Badia, Bonetti,

Romili; Mesdames Della-Valle, Rose Hersee, and Badia.

Violin—Pollitzer, Ludwig, Erba. Harp, Oberthür. Cello, Pezze.

Fee (Three to Six Guineas) is for the course of instruction in four studies.

Prospectus by post. C. TREW, Hon. Sec.

ANGLO-FRENCH SCHOOL, FOR DAUGHTERS OF GENTLEMEN, Granville House, Hornsey Rise, London, N.—Miss NASH and Madlle. RAYMOND, assisted by a staff of efficient Professors and Teachers, receive Pupils to board and educate. Special attention given to Music. Healthy and pleasant locality. Terms moderate. References kindly permitted to parents of pupils and to the Editor of "The Musical World."

SOUTHSEA. St. Bees' College for Girls and Kindergarten, conducted by Miss Nelson, M.C.P., healthily and pleasantly situated, with good playground, offers every educational advantage with the comforts of a home, and careful supervision. Pupils prepared for all higher examinations. Special attention to Music and preparation for the R.A.M. Class-singing, languages, physiology, drawing, dancing, swimming, musical drill, combined with a thorough English education. Terms, moderate and inclusive.

TO COMPOSERS,—RIDGEWAY and CO., Music Publishers 10, Argyll Street, W. undertake the REVISING, PRINTING, and PUBLISHING of Musical Works upon exceptionally low terms. The finest work in the trade. Estimates upon receipt of MSS. IMPORTANT.—Composers' Works included in Catalogue and introduced without extra charge.

THE WIND INSTRUMENT CHAMBER MUSIC SOCIETY.

President: General LORD CHELMSFORD, G.C.B.

The Society offers a Prize of TWENTY GUINEAS for the best Quintet for Flute, Oboe, Clarinet, Horn, and Bassoon.

Dr. A. C. Mackenzie, Dr. C. Hubert Parry, and Prof. C. V. Stanford have kindly undertaken to be Judges.

Each Composition must be distinguished by a motto, not signed, and must be sent on or before July 1, 1889, to the Secretary, together with duplicate of motto and name and address of Composer, in a separate sealed envelope. The result will be announced in THE MUSICAL TIMES.

The Committee reserve the right to divide the Prize between two Compositions of equal merit, or to withhold it should none be considered worthy.

The successful Composition will be the property of the Society.

G.E.W. MALET, Major,
Secretary.

9, Bridge Street, Westminster,
February 22, 1889.

Special Notices.

CONCERT MANAGEMENT. Mr. Basil Tree (Successor to Mr. Ambrose Austin), St. James's Hall, Piccadilly, is open to undertake the management of Concerts.

CRYSTAL PALACE, SATURDAY CONCERT, March 16, at 3.0.
Vocalist, Mr. Edward Lloyd. Violoncello, Monsieur Ernest Gillet. Conductor, Mr. August Manns. The programme will include Overture "Oberon" (Weber); Concerto for Violoncello and Orchestra (Raff); Symphony "Pastorale" (Beethoven); and Vorspiel "Die Meistersinger Von Nürnberg" (Wagner). Mr. Edward Lloyd will sing recitative and aria from "Iphigenia" (Glück); and Gipsy Songs (Dvorak). Seats 6s. to 2s. 6d.

LEEDS MUSICAL FESTIVAL, October 9, 10, 11, and 12, 1889. Conductor, Sir Arthur Sullivan. Outline Programmes can be had on application to Ald. Fred R. Spark, Hon. Sec., Festival Offices, Leeds.

STEINWAY HALL. Goethe's Sonata in G minor, Schubert's Fantasia, Op. 103, and Compositions by Mozart, Schumann, Brahms, Kirchner, Grieg, &c., will be performed by Miss MARIAN BATEMAN and Miss ESTHER MOWBRAY at their RECITAL of PIANOFORTE DUETS, on Wednesday, March 27, at 8 p.m. Vocalist, Mr. Max Heinrich.

MRS. CARLISLE-CARR'S LECTURE on the VOICE, to be followed by a Vocal Entertainment by the Carr and Carlisle Trio Party, at Steinway Hall, on Monday next, March 18, at 3 o'clock. Tickets, 5s., 2s. 6d., and 1s., of N. Vert; usual agents; and at Steinway Hall.—N. Vert, 6, Cork Street, W.

MONSIEUR EUGENE GIGOUT begs to announce that he will give several ORGAN RECITALS in England during the latter part of next April and beginning of May.—All applications for further engagements to be addressed c/o Messrs. NOVELLO & Co., 1, Berners Street, London, W.

MONS. A. GUILMANT, the distinguished French Organist and Composer, will give a RECITAL on Tuesday, March 26, at 8 p.m., on the fine Organ (Willis), at Hampstead Parish Church, chiefly from his own compositions, also including No. 6 Sonata (Mendelssohn), Canone (Schumann), &c. Collection for expenses.

SIGNOR NICOLA COVIELLO, the popular Cornet Soloist (Royal Italian Opera, Promenade Concerts, &c.), now booking Concert Engagements (London, suburbs, and provinces). Immensely successful at Promenade Concerts with "The Lost Chord," Levy's "Whirlwind," &c.—5, Sudbourne Road, Brixton.

DRURY LANE.—EVERY EVENING at 7.30, and Mondays Wednesdays and Saturdays at 1.30. Augustus Harris's tenth and grandest pantomime, THE BABES IN THE WOOD, and His Merry Men.

BABES IN THE WOOD.—Harry Nicholls, Herbert Campbell, Charles Laurie, jr., Victor Stevens, Dan Leno, Griffiths Bros., Walter Andrews, Henderson and Stanley, Dezano, Harry Payne (clown), Florence Dysart, Maggie Duggan, Aeneas, Harriett Vernon. Music by Walter Slaughter. Ballets by Madame Katti Lanner.

MORNING PERFORMANCES—MONDAYS at 1.30; WEDNESDAYS at 1.30; SATURDAYS at 1.30.

DRURY LANE PRICES.—Private boxes from £1 to £6 6s.; stalls, 10s.; grand circle (front row), 7s.; other rows, 6s.; first circle (front row), 5s.; other rows, 4s.; balcony, 3s.; pit, 2s.; lower gallery, 1s.; gallery, 6d. Early doors to balcony, pit, and lower gallery, 6d. extra. Children half-price at morning performances on payment at the doors only. Box office open daily from ten till six.

Professional Cards.

The subscription for a "card" space in these columns is £1 10s. for six months, or £1 per quarter—payable in advance, including copy of the paper each week. Subscriptions should be sent to the Manager of THE MUSICAL WORLD, 138a, Strand, London, W.C.

Conductors and Composers.

Mr. FREDERIC H. COWEN,
73, HAMILTON TERRACE, N.W.

Dr. F. J. KARN (Mus. Bac., Cantab.,
L. Mus. Trinity College, London, Conductor and Professor of
Harmony and Composition, Singing and
Voice production,
70, PARK ROAD,
HAVERSTOCK HILL, N.W.

Mr. ALBERT VISETTI,
(Professor of Singing, Composer, and Conductor).
12, WESTBOURNE PARK TERRACE, W.

Mr. F. St. JOHN LACY,
(Professor of Singing, Composer, and Vocalist (Baritone),
FITZROY MANSION, CHARLOTTE STREET,
FITZROY SQUARE, W.

Mr. H. MARTIN VAN LENNEP
(Teacher of Singing, Composer, and Conductor)
Address—7, WIMPOLE ST., CAVENDISH SQ., W.

Mr. LOUIS N. PARKER, A.R.A.M.
(Composer, Conductor, Lecturer),
SHERBORNE, DORSET.

Mr. G. W. L. MARSHALL-HALL
(Gives lessons in Composition and Dramatic Singing,
151, RUCKLIDGE AVENUE,
WILLEDEN JUNCTION, N.W.

Vocalists—Sopranos.

Madame VALLERIA
(Opera and Concerts)
BOSWORTH HOUSE, HUSBAND'S BOSWORTH,
RUGBY.

Miss PATTI WINTER,
(Concerts, Oratorio, etc.),
c/o N. VERT, ESQ., 6, CORK STREET, W.

Miss EDITH DESMOND
(Opera and Concerts),
c/o NOLAN & JACKSON.

Miss JULIA JONES (Soprano) begs
that all communications respecting Oratorios, Con-
certs, &c., will be addressed to 4, St. Thomas's Road,
Finsbury Park, London, N.

Miss KATE FLINN
(Concerts and Oratorio),
41, WELBECK ST., CAVENDISH SQUARE, W

Madame ISABEL GEORGE, L.R.A.M.
(Concerts and Oratorio),
29, ALBANY STREET, REGENT'S PARK, N.W.

Contraltos.

Miss ELEANOR REES,
(Concerts, Oratorio, &c.),
26, GLOUCESTER CRESCENT,
REGENT'S PARK, N.W.
Or N. VERT, 6, CORK STREET, W.

Miss JOSEPHINE CRAVINO
(Concerts and Oratorio)
2, SEDGMOOR VILLAS,
Private Lessons given. CAMBERWELL, S.E.

Miss LENA LITTLE
(Concerts),
42, NORFOLK SQUARE, HYDE PARK, W.

Madame OSCAR POLLACK
(Concerts),
56 DUCHESS RD., EDGBASTON, BIRMINGHAM.

The FRASER QUINTET. Misses
Violet (Vocalist), Ida, and Ethel (Pianist, Violoncello,
and Viola), Mabel and Stella (Violinists), play Quar-
tets, Solos, Duets, two Pianofortes, &c. For En-
gagements, for Concerts, "At Homes," Dinner and
Garden Parties: 121, Adelaide Road, N.W.

Tenors.

Mr. BARTON MCGUCKIN
(Operas, Concerts, and Oratorio),
c/o Mr. ALFRED MOUL,
26, OLD BOND STREET, W.,
Or, 270, ELGIN AVENUE, MAIDA VALE, W.

Mr. IVER MCKAY
(Opera, Oratorio, and Concerts),
1, MILNER SQUARE, LONDON, N.

Mr. HENRY LLOYD,
(Concerts and Oratorio),
c/o E. IVIMEY,
BEETHOVEN HOUSE,
WOODGRANGE RD., FOREST GATE, E.

Mr. SEYMOUR JACKSON
(Concerts and Oratorio),
OLD TRAFFORD, MANCHESTER.

Mr. PAYNE CLARKE
(Concerts and Oratorio),
28, DEVONSHIRE STREET, ISLINGTON, N.

Mr. J. DALGETY HENDERSON,
GOTHIC LODGE,
LORDSHIP LANE, S.E.

Mr. REDFERN HOLLINS,
30, ST. STEPHEN'S AFENUE,
SHEPHERD'S BUSH, W

Mr. BERNARD LANE,
40, STANLEY GARDENS, BELSIZE PARK, W.

Chevalier EDWARD SCOVEL
(Operas, Concerts, and Oratorio),
c/o Mr. ROOSEVELT SCHUYLER,
55, BEAVER ST., NEW YORK CITY.

Mr. W. ESMOND,
24, UPPER MOUNT STREET, DUBLIN.

Baritones.

Mr. WALTER CLIFFORD
(Oratorio, Opera, and Concerts),
c/o N. VERT, ESQ., 6, CORK STREET.

Mr. FREDERICK KING
(Concerts and Oratorio),
19, CANFIELD GARDENS, S. HAMPSTEAD.

Mr. NORRIS CROKER,
EGREMONT, CROXTED ROAD,
WEST DULWICH, S.E.

Mr. JOSEPH LYNDE
(Oratorio, Opera, and Concert),
63, STAFFORD PLACE,
BUCKINGHAM GATE, S.W.

Mr. ALBERT REAKES
(Bass-Baritone, of the "London Ballad Singers,
Oratorios, Concerts, etc.),
30, LANCASTER ROAD, NOTTING HILL, W.

Herr RAGNAR GREVILLIUS
(Concerts, Oratorios, and Operas),
SCANDINAVIAN CLUB,
80 & 81, STRAND, W.C.

Harp.

Mr. W. T. BARKER
(Concerts, At Homes, Receptions),
49, EBURY STREET, BELGRAVIA, S.W.

Guitar.

Madame SIDNEY PRATTEN, Guitariste,
Instructress to H.R.H. Princess Louise, has
returned to town, 22a, DORSET STREET,
PORTMAN SQUARE, W., where may be had
her celebrated book, "Learning the Guitar
Simplified." 10s. 6d.

Violin.

Mr. LESLIE CROTTY and
Madame GEORGINA BURNS,
c/o Mr. ALFRED MOUL (sole agent),
26, OLD BOND STREET W.

Signor LUIGI MEO,
(Solo Violinist),
"POPLARS,"
HAMPSTEAD HILL GARDENS,
Pupils visited and received. HAMPSTEAD, N.W.

Miss FREDA MARSDEN,
Solo Violinist (Concerts, At Homes, etc.),
Business Manager, Mr. WILSON NEWTON,
THE HILL,
PUTNEY.

Pianoforte.

Madame de LLANA (Diplomée and Prize
Holder of the Leipzig Conservatoire) is open
to accept engagements for Concerts and "At
Homes" and a limited number of lessons.
Address: 25, Grove Gardens, Hanover Gate,
N.W.

MR. HEALEY'S SPECIAL LIST,
Telegraphic Address: "HEALEY'S AGENCY," LONDON

Madame LILIAN NORDICA (Soprano)
(Opera, Oratorio, Concert),

Address to
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Madame WILSON-OSMAN (A.R.A.M.)
(Opera, Oratorio, and Concert), (Soprano)
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Miss AMY FLORENCE (Soprano),
(Opera, Concerts, Oratorios, At Homes),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W

Miss FLORENCE EMERSON (Soprano)
(Concerts, Oratorio, At Homes, Etc.)
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mdlle. LOUISE LABLACHE (Mez. Sop.)
(Opera and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mdlle. HELENE HASTREITER (Contr.)
(Opera, Oratorio and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Madame BELLE COLE (Contralto)
(Oratorio and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Miss MARGUERITE HALL (Contralto)
(Oratorio and Concert),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Miss FALCONAR (Contralto),
(Oratorio Concerts Etc.)
24, OPPIDANS RD, PRIMROSE HILL, N.W
or Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. WILLIAM NICHOLL (Tenor),
28, BELSIZE ROAD, N.W.,
Or, Sole Agent, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. JOHN PROBERT (Tenor)
(Oratorio and Concert),
Business Manager W. B. HEALEY,
10A, WARWICK STREET, W

Mr. HENRY PHILLIPS (Tenor),
Sole agent, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. VAUGHAN EDWARDES (Baritone)
(Concerts and Oratorio)
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Mr. HENRY POPE (Bass)
(Opera, Concerts and Oratorio),
Business Manager, W. B. HEALEY,
10A, WARWICK STREET, W.

Herr WALDEMAR MEYER (Solo Vlnst)
(Concerts, At Homes, Etc.)
Business Manager, W. B. HEALEY,
10A, WARWICK STREET,
REGENT STREET, W

Knighthood of the Legion of Honour, 1878. Knight Commander of Villa Viraga, 1883. Gold Medals at the principal International Exhibitions.

JOHN BRINSMEAD & SONS'

UPRIGHT IRON GRAND PIANOFORTES combine the Elegance and Convenience of the COTTAGE with the perfection of Touch, Tone, and Durability of the HORIZONTAL GRAND. Prices from 40 Guineas upwards.

JOHN BRINSMEAD AND SONS, Pianoforte Manufacturers, 18, 20, 22, WIGMORE STREET, LONDON, W. Lists free.

£10 10s. PIANOFORTES (High-class) for the Million,
£10 10s. Full compass, 7 octaves. Warranted. THE
LONDON MUSIC PUBLISHING COMPANY (Limited)
Originators of the "Ten Guinea" Pianoforte.
54, Great Marlborough Street, W.

PIANOS.

A BLESSING IN EVERY FAMILY.

HOLLOWAY'S PILLS & OINTMENT

These Remedies have stood the test of FIFTY YEARS' EXPERIENCE, and are pronounced the best medicines for family use. Tens of thousands of written testimonials bear witness to their marvellous curative properties. They are acknowledged by the whole civilised world to be of the greatest efficacy in every form of disease. Sold by all Chemists and Patent Medicine Vendors.

Manufactured only at THOMAS HOLLOWAY'S ESTABLISHMENT,
78, NEW OXFORD STREET, LONDON.

N.B.—Advice gratis at the above address, daily, between the hours of 11 and 3, or by letter.

SPECIAL TINNED TUBES.

FOR
TUBULAR PNEUMATIC ORGANS.

MELLOWES & CO., LEAD PIPE WORKS, SHEFFIELD

DR. STOLBERG'S VOICE LOZENCE.

For sore throat, hoarseness, and relaxed throat, also for improving the voice.

FOR SINGING AND SPEAKING

Without fatiguing the voice. Celebrated in every town in Europe, India, America and the Colonies. Testimonials from Patti, Trebelli, Patey, Santley, and the most eminent medical men.

Sold in boxes, 1s. 1½d. and 2s. 9d.; also in bottles for abroad.

ONE HUNDRED VOLUMES of OLD GLEES, BALLADS, and other MUSIC. Whole or part to be sold cheap. Apply to W. JENKS, 16, White Hart Street, Catherine Street, Strand, W.C.

The Musical World.

LONDON, SATURDAY, MARCH 16, 1889

* * MSS. and Letters intended for publication must be addressed to "The Editor." Rejected MSS. cannot be returned unless accompanied by stamped directed envelope.

* * Advertisements and business communications generally should be addressed to the Manager, while the Proprietor's receipt will be the only recognised one for all payments. Advertising, Publishing, and General Offices: 138a, Strand, London.

Facts and Comments.

We are able to give some further particulars of the purchase of the house in which Beethoven was born, of which we made some mention last week. It appears that the house has been bought by a "Society of Friends of Music," which has been formed among the citizens of Bonn, for the sum of 27,000 marks (£1,350): surely a very reasonable figure for such a property. But, as visitors to Bonn are aware, the house is in such an utterly disreputable state—having been used for many years as a low-class restaurant and music hall—that a considerable sum will be necessary to put it into decent condition: and it is proposed to raise funds for this purpose by subscription

and by other means. The design is to restore it as nearly as possible to the state in which it was when Beethoven was born there, and to establish in it a museum of Beethoven-relics, as in the case of Göthe's birth-house at Frankfort, and the Mozarteum at Salzburg. It is, however, greatly to be feared that the worthy citizens of Bonn will find it too late in the day to collect many relics of the composer, most of which are now deeply treasured possessions. Still, we must all be grateful to those who have put an end to such a scandal as the condition of this house has been for many years to the musical world. Herr Joachim has accepted the Honorary Presidency of the Society, and the title deeds of the property were presented to him at the celebration of his jubilee.

A more regal gift than that of two shillings to a blind accordian-player, over which certain journals were recently so effusively loyal, is the Queen's present to the Royal College of Music of the magnificent collection of works which had been, in the first instance, got together in connection with the "Concerts of Antient Music," and which have to the present time remained in the musical library of Buckingham Palace. The value of such a present is not to be expressed in words.

The report contained in some of our Continental contemporaries that Mr. Augustus Harris had acquired the English rights of Lalo's opera, "Le Roi d'Ys," is understood to be incorrect.

It is satisfactory to know that at last it has been found possible to obtain sufficient and accurate copies of the score of Bénédict's "Lucifer," which will be produced by Mr. Barnby on April 3. The soloists will be Madame Sherrington, Madame Patey, Mr. R. Hensler, Mr. H. Fontaine, and Mr. Emil Blauwaert.

On Thursday last Joseph Joachim attained the jubilee of his artistic career. There have been jubilees and rumours of jubilees in plenty within the last few months; but none is celebrated with such unfeigned pleasure as this of the great violinist, who, on March 14, 1839, made his *début* at a concert in Pesth, where he played a duet with his first master, Szevacsinsky. On the 25th of this month also, in the year 1844, the young Joachim appeared for the first time in England playing at a benefit concert given in Drury Lane Theatre by "Poet Bunn." Germany has already celebrated the auspicious event, and we in England should not be tardy in adding such congratulations as may fitly be offered to so supreme an artist. A proposal is on foot to present Dr. Joachim with a new violin—a proposal in every way worthy, and which should meet with prompt and adequate response, whatever other means may be devised of honouring the occasion. Promptness is the more needed if the felicitous suggestion that the famous "Strad" on which Viotti used to play, is to be carried into execution.

Comparisons, said an estimable person, are "odorous," and we shall institute none between the proposal to present Dr. Joachim with a testimonial, and the accomplished fact of a similar present to Herr Waldemar Meyer, to whom some English admirers have just given one of the finest Stradivarius violins in existence. This was made for George I., and by George III. presented or sold—it is apparently uncertain which—to a Scottish officer, in whose possession it remained during the Waterloo period. From him it passed into the hands of Molique, from him to Baron von Dreyfus, and lastly to August Riechers, a Berlin dealer, who paid £1,000 for it. The friends to whom Herr Meyer is indebted for the splendid gift gave £1,250 for the violin, which is indeed a noble instrument. It is unusually large, and is one of the few instruments

extant which still retain the glorious red varnish of which the secret seems so hopelessly lost. It is in admirable preservation. Herr Meyer proposes to invite his friends shortly to an "At Home" to make the acquaintance of a fiddle which has already played so large a part in English musical history. Apart from the personal aspects of the affair, it is gratifying indeed to know that there should, in this unmusical nation, be sufficient enthusiasm to prompt so princely a gift.

In view of the performances of certain of Wagner's works during Mr. Harris's approaching season, our readers may be interested in the following list (for which we are indebted to Mr. W. W. Linton) of previous performances in London of the Bayreuth master's operas:—

First Performance in London.	Italian.	English.	German.	Total.
Rienzi, January 27, 1879 ...	—	24	—	24
Der Fliegende Holländer, July 23, 1870	6	31	3	40
Tannhäuser, May 6, 1876 ...	16	6	8	30
Lohengrin, May 8, 1875 ...	74	21	5	100
Tristan und Isolde, June 20, 1882 ...	—	—	4	4
Die Meistersinger, May 30, 1882 ...	—	—	14	14
Das Rheingold, May 5, 1882 ...	—	—	4	4
Die Walküre, May 6, 1882 ...	—	—	5	5
Siegfried, May 8, 1882 ...	—	—	4	4
Die Götterdämmerung, May 9, 1882	—	—	5	5
	96	82	52	230

Mr. W. J. Kipps, F.C.O., has been appointed Sub Professor of the Organ at the Royal Academy of Music.

Messrs. Ricordi announce that they have appointed Signor Carlo Bossetti as their representative in Great Britain in place of the late Signor Cesare Lisei.

What is a conductor?—is a question which might not unprofitably be commended to the notice of those who delight to exercise their ingenuity and knowledge on the vexed subject of musical nomenclature. A programme of a ballad concert of the ordinary sort is before us as we write, on which appear the names of no less than five gentlemen who are all termed "conductors." Inasmuch as the programme contained not a single item other than a ballad, accompanied on the pianoforte, the reason for this is not clear. To the simple-minded, a conductor has, till very recently, been one who conducts an orchestral or choral performance; and—according to the poetic ideal—he should be gaunt in stature, highly nervous and excitable, and, of course, long-haired. He has a dispensation from the common civilities of life; he may volley imprecations, even when ladies are included in the forces under his bâton. But we have changed all that now-a-days; the ideal is considerably enlarged—in some ways for the better; but the absurdity of denominating as a "conductor" a person who simply rushes into a concert-room to accompany a single song, and then rushes off to accompany another song elsewhere, is surely patent enough, and, in the name of common sense, demands alteration. We shall soon have to rival the ingenious wit of him who invented that riddle, which so delighted our childhood, concerning doors; and to say, "When is a conductor not a conductor"—to be answered by the formula, "When he is only an accompanist."

THE "C MINOR" SYMPHONY.

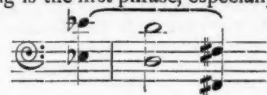
By G. W. L. MARSHALL-HALL.

(Concluded from page 149.)

This article, altogether incomplete and inadequate as it is, has already extended itself to such a length that it is impossible to do more than glance at the last two movements of the Symphony; and indeed it is doubtful whether those who remain unaffected by the music which Beethoven has in so masterful a manner impregnated with the mighty emotions of his genius, can be made by other means to comprehend in any way the drift of this work.

Everyone must have remarked the strong similarity between this symphony and its greater successor, the "ninth." The same tragic

element pervades both, and is no where more noticeable than in the third movement of the former, and in the second of the latter. How passionately yearning is the first phrase, especially in the 2nd and 4th bars:—



That one phrase is a world in itself. Then how dejected, hopeless, full of complaint is the response (bars 5—8). Perhaps Goethe has most nearly approached in words, what this music presents to us in burning reality, when he says—"He only who has felt the pangs of yearning, knows what I endure! Alone and shut off from all joy, I gaze around at the firmament on every side. Ah me! He who loves and understands me is afar. My brain reels, my very vitals are consumed!"

The madness of longing for human sympathy seems to have consumed Beethoven as he wrote, and in the second theme (bar 19) he seems to be urged ever onward by an irresistible impulse (notice the connection between this and the "Fate" theme of the first movement) whereto he hardly knows. A restlessness pervades him, he must on. Some lines attached to one of my own overtures seem to me to convey the sentiment of this movement more perfectly than is otherwise in my ability.

Within my being some imperious power
Rebellion most unnatural doth stir,
So that a formless longing doth devour
The pith and fibre of my soul, and spur
My fevered mind incessantly to frame
A somewhat that it would, yet cannot name.

(Compare bar 54 with the following.)

In vain I seek relief on Nature's breast,
Her very peacefulness mocks my unrest;
I cry aloud, but meet with no reply
The cravings of my heart to satisfy.
Her solemn silence seems a mute rebuke
Upon the idle clamour of my tongue,
How ill this fretful slothfulness doth look
Her deeds, the measure of all time, among.

(Compare bar 96.)

A welling yearning in my inmost part
To have, to know, to do—I know not what,
Pervades me, that I cannot rest, must start
A thousand times all fevered from the spot.

Slightly changing the order of my verses, the following seems to depict the ghastly gaiety of bars 141—262.

I plunge into the busy, bustling world,
And force my face to wear a careless smile.
Or in the dance's giddy circle whirled,
Or in the idle lounge, nought can beguile
The weary longing which doth set a bar
Betwixt me and my kind, that when most far
They seem most near; and when most near, most far.

The last two lines indicate the emotions of bars 253—263 particularly aptly. Nor do the following lines seem less suitable to bars 263—330.

I cannot rid me of this haunting pain;
I catch at every passing shade in vain:
The mirth of children at their innocent play,
The kindly gaze of faces that I love,
The old pursuits to which my heart once clove,
Avail not now to drive my gloom away.

To the same bars, together with the frenzied, almost maniacal, yearning of those following, the next verses apply.

My very sleep is but an unquiet sea
Whereon I turn and toss, and waking flee
I know not where—above, around is peace
(Notice bars 332—346)

That seems to give my madness new increase.

Why must I dwell on what I may not know?
Why, bounded, seek to wander into space,
And not as Nature all-unconscious go
My destined way and fill my destined place?

These thoughts that do so far out-stretch my mind
And make my life a burden and a bane,
Why will they leave me not alone—to find,
Awhile at least, some little rest from pain?

As this passage,—for the expression of the utmost torture of passionate yearning, almost unequalled in music,—reaches its culmination, we feel that the man who could undergo this must end either in a madhouse or in a glorious temple,—end quickly it must. And truly it does end,—in a wondrous outburst. Of this last movement I will only say that it seems to indicate victory, triumph, joy. It is the march of a hero, hurling from before him the opposers of his progress, and as beneath the dancing gleam of his eyes the mists of evil shrink in huddled flight, from under his footsteps fair and fragrant blossoms spring, filling the earth with ever-new beauty and delight; while o'er his head circles the sacred dove, holy token of love and joy.

O! let us leave our books and our bickerings; our empty criticisms, and vain attempts to appear what we are not; and meet together to listen with our hearts, to enjoy, to sympathise with each one of those mighty hearts which in love to us, bares itself to our understandings. Then will art have attained her consummation, then will genius not have lived and struggled in vain, then shall we become as gods, converting for a few moments at least, this dry earth into a glorious heaven!

RECOLLECTIONS OF DR. HUEFFER.

II.

A short time after the meeting last recorded, I received an invitation from Dr. Hueffer to come to London, for the purpose of assisting him in the editorship of the journal in which these scattered memories are written—an invitation which I at once accepted. From this period dated an intimacy which lasted long after his connection with the journal had ceased—indeed, till the very day of his death. This is no place in which to discuss the soundness or otherwise of his musical views; but it may, at least, be pointed out—though it is, indeed, self-evident—that one who sought to learn the inner secrets of London literary and musical life could scarcely have had a Mentor better informed. His keenness of observation, his wonderful memory, his somewhat caustic humour—these made him, for those to whom he chose to display them, a most amusing and interesting companion. There was scarcely a figure of any note concerning whom he had not either some interesting personal reminiscence, or some original, and usually correct, criticism to pass. And be it said that his criticisms, though humorous or caustic, were invariably without the least touch of malice or pettiness. It would be affectation to ignore the fact that he was not generally popular, for there was certainly an outer crust to his character which deceived many. Of this none was more conscious than himself, and none regretted it more. "I don't know in the least why it should be so," he used to say frequently; "I hate having enemies, but I seem to find them ready-made." As far as the musical world was concerned he certainly held himself somewhat aloof, believing that he could so perform his duties with more complete honesty. I am able to speak with full knowledge of the attempts that were constantly being made to influence his verdicts on musical matters. Artists of all sorts and qualities endeavoured to "corner" him; sometimes the attempts were made directly, sometimes through his subordinates. Young composers—and old, too—whose memory was their only qualification to the title, would torment him with letters asking permission to come and play their latest work to him; singers, violinists, pianists, were as numerous and pertinacious. I well remember having literally to lock him up in an inner office, while I kept at bay a whole family, who had come for several days in succession, to introduce to him the young lady on whom their hopes were set. "Monsieur," said the proud father, with a sonorous accent on the last syllable, worthy of the Comédie Française, "if the learned Doctor would but hear my daughter, who so charmingly does play and sing, he would be ravished!" I replied mildly that I did not think the Doctor wished to be ravished just then, and that he was invisible, in any case. At last the family departed; but we found that they were lying in wait round the corner. This is but a single instance, which could easily be multiplied. To those who have never held a like position, it should serve to explain much of the reserve in which Dr. Hueffer held himself towards most artists.

It may be said that it does not explain the attitude which, it is alleged, he maintained for some time towards his colleagues in the journalistic world. This is largely accounted for by the self-consciousness and shyness—though it must be confessed that the presence of these in a man who, in purely social circles, was so frank and self-possessed, is less easily understood—which certainly were visible in his relations with others occupied in similar work. He was unable to forget entirely the bitterness with which his appointment to the "Times" was attacked; although he certainly harboured not the least personal resentment against those who thus attacked him. "They don't or won't understand what I am driving at," he used to say; "some of them will persist in saying that I recognise no composer except Wagner, in spite of my sayings and writings to the contrary. Of course, it matters nothing that my views should be misrepresented, but it matters a great deal that the modern developments of art should be misunderstood." This was, indeed, his cardinal principle; to personal attacks he was entirely indifferent, but where the dignity of art was concerned he would speak regardless of any personal consequences. Possibly this high sense of artistic loyalty was apt to be indulged overmuch, for it produced in him a profound contempt for anything like mediocrity or shallowness. To him it was little short of profanation for an incompetent person to meddle in art matters, though none was more ready to acknowledge error, if he misjudged or misunderstood the aims of another, or to do absolute justice to those from whose opinions he differed, provided only that their opinions were sincerely founded. Nothing in him used to surprise me more than the high terms of respect in which he was wont to speak of a writer whom he could but regard as the chief priest of Philistinism. "His eyes are 'set backward in his head,'" he said once, quoting a line of Rossetti, "but for all that he is a man whom we cannot choose but respect." S.R.T.

To be continued.

TRINITY COLLEGE LONDON.

On March 4, a number of friends met together to present the Warden, the Rev. H. G. Bonavia Hunt, Mus. Doc., with a recognition of their regard and appreciation. At the commencement of the proceedings the College Secretary, Mr. Shelley Fisher, read a number of letters and telegrams from gentlemen unable to be present. The presentation was then made by Professor E. H. Turpin, who in an appreciative speech showed how valuable had been the labours of Dr. Hunt in connection with the progress of the College and in the advancement of musical education in this country and our colonies. The following is the text of the beautifully illuminated address:—

"To the Reverend Henry George Bonavia Hunt, Mus. D.,
F.R.S.E., Warden of Trinity College London.

"Reverend and Dear Sir,

We, the under-mentioned Officers, Professors, and Members of Trinity College, London, desire your kind acceptance of the silver plate, &c., presented herewith, as a token of our esteem for you, and of our appreciation of your distinguished labours as the Founder and Warden of Trinity College, London. We desire to recognize the noble sacrifices you have made in the performance of your collegiate duties without remuneration or reward, through such times of trial, difficulty, and anxiety as attend the building up of a great public institution. We congratulate you upon the successful result of your work in the establishment of the College, and we earnestly trust that you will long continue to hold office as Warden, and to give to us and to the country at large the great advantage of your kind interest in the affairs of the institution you have so long presided over with devotion and generosity. We trust that many happy years await you, your family, and all dear to you, and with every feeling of regard,

"We remain, reverend and dear Sir,

"Yours very faithfully,

"B. Agutter, F. Howard Amory, G. E. Bambridge, J. C. Ben-
thin, Henry R. Bird, Walter Bolton, Gordon Calthrop,
Arthur Carnall, J. T. Carrodus, Frederick Clark, F. G.
Cole, F. Corder, A. S. Cooper, A. E. Drinkwater, Sinclair
Dunn, Shelley Fisher, Myles B. Foster, J. S. Gabriel,
W. G. W. Goodworth, R. Gwynne, J. A. Hammond,
G. A. Higgs, James Higgs, A. W. S. Hoare, E. J. Hop-
kins, Aubrey F. Howard, C. Warwick Jordan, E. Burritt

Lane, A. H. Mann, J. Matthews, M. Maybrick, F. Merri-
 rick, James J. Monk, J. H. Nappi, David Nasmith,
 F. G. M. Ogbourne, G. A. Osborne, C. W. Pearce,
 Charles Peters, William Pinney, J. Gordon Saunders,
 Jno. Stedman, C. E. Stephens, W. H. Stewardson, L.
 Sczepanowski, Bradbury Turner, Joseph E. Turner, E. H.
 Turpin, J. Turpin, F. R. Tyler, A. Visetti, Wallace Wells,
 C. E. Willing."

The present consisted of a handsome library table, a pair of double entrée dishes in silver, a silver inkstand with silver pen-tray, and a pair of silver candlesticks. The Rev. Dr. Hunt was greeted with prolonged cheering. In his reply he recalled the fact that there were those present who were with him at the earliest meetings of the institution, when in "a tiny room" the foundations were laid, so to speak, and when none of those interested in its welfare could in their wildest hopes anticipate the growth of the college to its present dimensions, or dream of the extent of its future work. There were times of anxiety, and there were differences of opinion, but these were mere ripples on the surface; through all he and his colleagues had been as brothers, and, whatever the future had in store, this affectionate regard, and their energetic interest in the college would remain unchanged. It was, Dr. Hunt observed, impossible to forecast the work of the College in the future; the vista of its labours was being extended so greatly that those who had watched its growth up to the present time were not prepared to estimate the extent of its future usefulness and educational influence. In conclusion, Dr. Hunt expressed his thanks to his friends and colleagues with much kindly feeling, and terminated an able speech amidst continued applause. The meeting ended in a short period of pleasurable social intercourse and friendly conversation, during which the eminent musicians and friends of the College present exchanged ideas on matters concerning musical education and the particular work of the institution, which, it is said, has already examined nearly 70,000 students during the past ten or twelve years.

Concerts.

POPULAR CONCERTS.

The Hall last Saturday was crowded; many by no means late comers being obliged to stand in balcony and stalls. Herr Joachim's first appearance this season at a Saturday Concert and the presence of Herr and Madame Grieg were powerful attractions indeed.

The performance began with Mozart's String Quintet in D major, No. 8, MM. Ries, Hollander, Gibson and Piatti being associated with Herr Joachim; and the familiar fragments (Andante and Scherzo) from an unfinished Quartet of Mendelssohn played a large proportion of the audience out. In spite of the unusually fine rendering of these two works, there was no disguising the fact that the real business of the day began and ended with Grieg.

His "old-fashioned" Suite "From Holberg's Time" is not new at these concerts; but it is doubtful if it ever has been or ever could be so perfectly interpreted as by the composer. The quaint grace of the Gavotte and Musette, the gentle earnestness of the "Air"—in which Bach might have delighted—and the tripping lightness of the Rigaudon, were little short of a revelation.

The violin sonata in G minor, played by Herr Joachim and the composer, is a delightful work, eminently characteristic of its author. The first Allegro is preceded by an introduction *Lento doloroso*, fantasia-like in character. The number of full closes in the first movement give rather a fragmentary effect: there is, for example, a full close between the first and second subjects, which peculiarity led the unlearned among the audience to imagine that the movement was at an end, whereupon they applauded lustily. The slow movement accommodates itself more readily to the classic form, and the Finale is a most spirited and inspiring Rondo.

Madame Grieg was in excellent voice, and each of the five songs that she sang so gracefully was a gem. "The Swan" (dealing with the supposed dying song) is of striking beauty, but perhaps the finest of the selection was "Hope"—a genuine outburst, not unworthy to stand beside Schumann's "Frühlingsnacht." The audience being ill-mannered enough to applaud immediately the singer ceased, Herr Grieg played a long symphony in dumb show.

The attendance on Monday was the largest hitherto of the present season; a fact for which the announcement that Mme. Néruda and Herr Joachim would play Bach's well-known Concerto in D minor for two violins, was no doubt chiefly responsible. Needless to say that it received a perfect rendering and enthusiastic reception; we cannot but think, however, that the artists exercised an unwise discretion in repeating a movement in response to the injudicious insistence of a section of the audience. Another typical and representative work performed was Beethoven's Quartet in F minor, Op. 95. Of all Beethoven's Quartets, this is at once the shortest, the most concise in development, and perhaps the most characteristic of the composer; bearing in fact the same relation to his other Chamber-works as the C minor Symphony does to his orchestral ones. The two works, indeed, seem to have much in common—to have been written in the same mood, and under the same influences. Do not the very openings in unison of each breathe the same fateful determination, their slow movements the same tender resignation, their finales the same exultant spirit, ever soaring higher?

The concert was also interesting for a performance of singular brilliancy and charm, by Miss Fanny Davies, of Schumann's delightful Faschingsschwank, and for excellent renderings, by Miss Marguerite Hall of Gluck's noble air "Divinités du Styx," and songs by Henschel and Brahms. Mozart's familiar, but always welcome, Sonata in A for violin and piano, played by Herr Joachim and Miss Fanny Davies, ended the concert.

MR. MAX PAUER'S RECITAL.

On Tuesday afternoon of last week Mr. Max Pauer gave a Piano-forte Recital in Prince's Hall, which attracted a numerous audience. Those who came late—and such there were—were to be pitied, inasmuch as they missed thereby the masterly and dignified performance of Bach's Chromatic Fantasia, with which the recital opened. Nothing in the later interpretations was to be compared with this, for the rest of the programme was of so varied a nature that some unevenness was inevitable in a performer who has not, as yet, his powers fully under control, though that the powers are there is evident enough. Mr. Pauer's happiest subsequent efforts were the first movement of Beethoven's Sonata, Op. 54, Mendelssohn's "Scherzo a Capriccio," Op. 16, No. 2, and Schumann's "Carneval."

WESTMINSTER ORCHESTRAL SOCIETY.

The twelfth concert of this enterprising Society, which took place at the Town Hall on Wednesday, was perhaps the most interesting they have yet given. It was exclusively devoted to the works of living English composers. The chief item was a new Symphony by the Society's conductor, Mr. C. S. Macpherson, heard on this occasion for the first time in public. The themes are exceedingly melodious, and the orchestration singularly happy, none of the crudities of the youthful symphonist being apparent; while, as regards form, merit is equally conspicuous. The new work was warmly applauded, and will no doubt be heard again. Dr. Mackenzie's Violin Concerto, conducted by the composer, was played by Miss Winifred Robinson with much power and skill. Her intonation was not always irreproachable, but she phrased admirably. The difficult accompaniments were capitally rendered by the orchestra. The concert also included a Pastoral Overture by Mr. Walter Macfarren, a March by Miss Ethel Boyce, and songs by Sullivan, Ernest Birch (sung by the composer), and Goring Thomas. The excellent tone of the violins deserves a special word of praise.

PHILHARMONIC SOCIETY.

The first concert of the Philharmonic Society's present season was given on Thursday night, when Dr. Mackenzie conducted in the absence of Mr. Cowen, who will arrive from Australia on the 26th, laden with gold, a libretto, and two Antipodean singers. For obvious reasons, we are unable to give any detailed criticism of the concert in our present issue, which must, therefore, be deferred until next week.

THE Greatest of all Piano-fortes.	THE STEINWAY PIANOFORTES.	New York & London.
THE Greatest of all Pianofortes.	THE STEINWAY PIANOFORTES.	New York & London.
THE Greatest of all Pianofortes.	THE STEINWAY PIANOFORTES.	New York & London.

MUSICAL ASSOCIATION.

Mr. E. Payne, M.A., the President of the Cremona Society, read a paper on the "Viola da Gamba," on 4th March, which was interspersed with illustrative performances on this now obsolete instrument by Mr. Payne and Mr. W. E. Currey, with the assistance of Miss Bevor and Miss B. C. Beevor as pianist and vocalist respectively. The following was the programme:—Sonata for Viola da Gamba senza basso, dedicated to the Countess of Pembroke (adagio, menuetto and trio, allegro), Abel; Aria, "Mein gläubiges Herze" (with Viola da Gamba obbligato), Bach; Movements from Suites for two Violas da Gamba (*a.* "L'Angelique," *b.* "La Follette," *c.* "La Villageoise"), De Caix; Andante for Baryton or Viola da Gamba, Haydn; Aria, "Vadoro, pupille" (Giulio Cesare, with Viola da Gamba obbligato), Handel; Andante and Allegro from Sonata for Harpsichord and Viola da Gamba, Handel. Four specimens of the instrument, and a number of rare and curious prints, books, MSS., &c., were exhibited.

ROYAL SOCIETY OF MUSICIANS.

On Tuesday evening was held, at the St. James's Restaurant, the 15th annual festival of the Royal Society of Musicians, Mr. Lawson, M.P., presiding. Amongst those present were Mr. Walter Macfarren, Mr. A. Randegger, Dr. Hubert Parry, Mr. Edward Chappell, Mr. Poland, Q.C., and Mr. Augustus Harris.

Mr. Lawson proposed the toast of the evening in a felicitous and eloquent speech which touched on many points of interest. He referred humorously if, with respect, to the services rendered by the press of England, describing musical circles as "judicious bottle-holders" to the profession. Speaking of the much-vexed question of the state of musical culture in England, Mr. Lawson said emphatically that the music-master was abroad, and that a distinct revival of musical interest was visible. The increased competition amongst the members of the profession led the speaker naturally to dwell upon the excellent work accomplished on the part of the Society, which had rendered so much help to those who needed it, and he concluded with an earnest appeal for funds to enable the work of the Society to be carried on with success. At the close of the evening Mr. Cummings, the treasurer, announced subscriptions amounting to over £1,000, including 100 guineas from the chairman.

MISCELLANEOUS CONCERTS.

PORTMAN ROOMS.—A concert was given here on Friday of last week, in aid of the Great Western Railway Servants' Widow and Orphans' Fund, when an interesting programme was presented and well carried out by—*inter alia*—Mrs. Evans Warwick, Mr. A. Kenningham, Mr. Thurley Beale and Mr. Sydney Feversham. It is understood that the deserving fund above mentioned will profit by at least £100.

DUDLEY HOUSE.—A successful concert was given on March 8, at Dudley House, in aid of the "House of Shelter." The chief features of the concert, which was so financially successful as to realise over £300, were two pianoforte solos by Master Otto Hegner, an excellently played violin solo by Miss Emily Shinner, and songs by Mr. Hirwen Jones and Mr. Iolltan Döme. More in importance than these, however, was the presentation of Mr. Goring Thomas's new book of songs, of which a review has already appeared in this journal, and of which it need only be said that the favourable opinion then passed must be here confirmed. Sung by the artists to whom they are individually dedicated, amongst them Miss Marguerite Hall, Miss Little, Miss Marriott, Mr. Alec Marsh and Mr. and Mrs. Ben Davies, they produced an impression of the pleasantest kind.

MISS NETTIE WOOD gave her first evening concert at the Steinway Hall, on the 7th inst., when an interesting programme was carried out by the concert-givers—Miss Hannah Jones, Miss Alice Suter, Mr. W. A. Cummings, Mr. Charles Chilly and Mr. Henry Ward, who all did good service. Mr. A. Pollitzer also contributed some admirable violin solos.

MISS FLORENCE MAY gave, on Friday afternoon of last week, a concert at Prince's Hall, when she evinced powers of no mean order as a pianist. In Brahms's beautiful Trio in C minor, in which she was joined by Herr Hausmann, she displayed a bold, vigorous and decisive style, and the performance of the gentlemen was not less good. In Beethoven's Sonata Appassionata she was scarcely so successful. Herr Gompertz gave expressive readings of his violin solos, the Adagio from Spohr's 6th Concerto, and Kiel's Concerstücke, while Herr Hausmann fairly astonished his audience by his performance on the violoncello.

CLAPTON PARK.—A very successful concert took place last week at Clapton Park, in which several of the pupils of the Guildhall School of Music took part, including Mr. Alexander Tucker, who has a good bass voice, but who has something yet to learn in the matter of respiration, Miss Dora Brandon and Miss Gertrude Werge (a pupil of Mr. Carrodus) whose solos on the violin showed both artistic skill and natural expression.

THE ALCESTIS OF EURIPIDES, with Henry Gadsby's music was performed on Monday at All Saints Rooms, Kensington Park Road, the composer presiding at the pianoforte, and the lyrics being excellently recited by Miss Maud Webster. The choruses were finely rendered by the gentlemen of the choir of All Saints Church, Kensington Park, under the baton of the organist, Mr. Ernest Lake. In the second part of the concert, Miss Norah Phyllis, a pupil of Mr. Lake's, obtained a double recall and encore for the waltz-song from the "Pirates of Penzance," and Mr. Walter Turner gave two new songs from the pen of Mr. Gerard Cobb.

CANNON STREET HOTEL.—A Smoking Concert was given here by the Lombard Amateur Musical Society on the 7th inst. The programme included Mozart's Clarinet Quintet, admirably played by Messrs. L. Beddome, H. M. Morris, C. Morris, Stehling and G. Scott; an excellent selection of vocal music comprising Arcadelt's famous "Ave Maria," the "Kyrie" and "Gloria" from Gounod's "Messe des Orpheonistes" (No. 1), the "Vintage Song" from Mendelssohn's "Lorelei" and other interesting items. Mr. H. M. Morris played Mackenzie's "Benedictus" for violin with much taste. He was not, however, fortunate in his accompanist.

ANCIENT HEBREW PSALMODY.

On Sunday evening last, the Rev. Francis L. Cohen read a paper before the Jews' College Literary Society, Tavistock House, on "Attempts to reconstitute the Psalmody of the Ancient Hebrews." Mr. B. L. Mosely, LL.B., presided. After showing how the only reliable field for exploration lies in the ancient intonations, which the Jews have traditionally preserved, Mr. Cohen discussed, and proceeded to refute, four theories of decipherment. In 1740 J. C. Speidel assumed that the vowels of the Hebrew text form a notation of the chant to which they were first sung. A to U represent the five notes C to G when the accompanying accents are below the text, A to E, when they are above. In 1790 C. G. Anton strove to deduce a harmony from the accents to the Hebrew text, comparing the different accentuation of Psalm 18 and Samuel II c. 22, or Psalm 96, and Chron. I c. 16, which have, however, the same text, regarding one accentuation as the melody, the other as the accompaniment. Taking the accent which ends each verse, to represent a full close, and thus the tonic harmony, he most ingeniously deciphers the whole "Song of Solomon" as an opera for soli, chorus, and bass obligati. In 1854, however, L. Haupt preferred to regard the shape of the accents, and found in them a resemblance to the first seven letters of the most ancient Semitic alphabet. Hence he regards them as a scale notation. In 1867 L. Arends, discussing the speech-song of the ancients, attributed to the Hebrews a bardic declamation, following the melodic movement involved in the mutual relation and sequence of the consonants of the text, deducing the pitch of the notes they represent from the method in which the vocal organs are employed in the utterance of each. He considered his theories remarkably borne out by what he calls the "English traditional version," namely, Nathan's

"Hebrew Melodies" to Lord Byron's well-known verses. Mr. Cohen, however, conclusively demonstrated from the origin of each of these melodies that they were not traditionally Jewish, but rather of Gentile folk-song origin. The lecture was liberally illustrated by vocal selections, comprising the decipherments of the authors discussed, together with old Hebrew traditional airs and folk-songs in support of the lecturer's own observations. These illustrations were effectively scored by Mr. Cohen, for a small orchestra of oboe and strings, while the vocal portion was beautifully rendered by Mrs. F. L. Cohen, whose rich mezzo-soprano voice lent much charm to the quaint melodies introduced. These, though in many regards, of great difficulty, especially in the awkward melodic intervals and the absence of rhythm, were capitally rendered.

Coming Events.

Notices for insertion in this column should reach the office of the "MUSICAL WORLD," not later than Wednesday mid-day.

Mr. Walter Joyce announces a complimentary *matinée* at the Adelphi Theatre on March 26. A long list of celebrated artists have offered their services.

The "Messiah" will be performed on Monday, April 1, in the Town Hall, by the Wandsworth Philharmonic Society. The band and chorus will number nearly 250, and soloists of the first rank are being engaged. Mr. H. W. Weston, F.C.O., will conduct the performance, and the organist will be Mr. John F. Runciman, F.C.O.

Those clever young artists, Miss Ethel and Master Harold Bauer, will give their next musical afternoon, at Princes' Hall, on March 26, when some interesting selection from Herr Grieg's works will be included in the programme. Herr and Madame Grieg have shown their interest in the concert by promising to attend.

The programme of the recital of pianoforte duets, to be given in the Steinway Hall on March 27 by Miss Marian Bateman and Miss Esther Mowbray, will include Goetz's Sonata in G minor, and Schubert's Fantaisie, Op. 103.

Madame Nordica, Mr. Lloyd, and Mr. Andrew Black will be the soloists on the occasion of the first production in London of Dudley Buck's "Light of Asia," on Tuesday next, by the Novello Choir. Dr. Mackenzie will conduct.

TESTIMONIAL TO MR. EDMUND EDMUNDS.

A COMMITTEE has been formed to present Mr. Edmunds with a testimonial on the occasion of his retiring from professional duties after a period of 50 years spent as a teacher of the art of singing in Edinburgh, and in recognition of the value of his services. As there are many of his former pupils to whom the Committee have been unable to send intimation of the proposed testimonial, they take this public method of announcing it so that any friends or former pupils of Mr. Edmunds who have not been communicated with may have an opportunity of subscribing. Subscriptions should be sent to Mr. James Pollard, C.A., 2, York Place, Edinburgh.

Publishers' Announcements.

NOW READY PRICE 5s.

THE EVOLUTION OF THE BEAUTIFUL IN SOUND—

A treatise in two sections, by Henry Wylde, Mus. Doc., Trinity College, Cambridge, Gresham Professor.

JOHN HEYWOOD, Deansgate, Manchester; and 11, Paternoster Buildings, London.

ROECKEL'S PATENT PAMPHONIA.

Model Music Staff with Movable Lines, for teaching rapidly the three clefs and general notation.

Particulars and Testimonials post free.

MESSRS. CHAPPELL & CO., 50, NEW BOND STREET, LONDON, W.
AND ALL MUSICSELLERS.

POPULAR PART SONGS FOR S.A.T.B.

By W. W. PEARSON.

'Tis Morn!	3d.	Sweet to live (30th thou.) ...	2d.
Sweet Spring (Madrigal) ...	3d.	Welcome, young Spring ...	2d.
The River	3d.	The Anglers (10th thou) ...	2d.
Over the mountain side ...	3d.	The Dream of Home ...	2d.
Soul of living music	3d.	Summer and Winter ...	2d.
The Jäger Chorus	3d.	Departed Joys ...	2d.
The Stormy Petrel	3d.	There's beauty in the deep ...	1½d.
The Coral Grove	3d.	Soldier, rest! ...	1d.
Pibroch of Donuil Dhu ...	3d.	Woods in Winter ...	1d.
The Oyster Dredgers	2d.	Autumn ...	1d.

London: NOVELLO, EWER & CO., 1, BERNERS STREET, W.

VIOLIN TUTOR.

PRACTICAL VIOLIN SCHOOL, for Home Students.

A Practical Book of Instructions and Exercises in Violin Playing, for the use of Amateurs, Self-learners, Teachers and others. By J. M. FLEMING. 1 vol., demy 4to, cloth gilt, price 7s. 6d.; also in monthly parts, 7d. "Can be heartily recommended to students who wish to lay a solid foundation for good and artistic playing."—*Musical Standard*.

London: L. UPCOTT GILL, 170, Strand, W.C.

THE ART OF SINGING.

New Edition, Revised and Improved, of

A COURSE OF STUDY AND PRACTICE FOR THE VOICE,

By T. WALLWORTH.

A Method as used by the Author in the Royal Academy of Music, and upon which he has cultivated the voices of his Pupils, Madame Alwina Valleria, Mr. Iver McKay, and other successful Vocalists.

Full Music Size, price 7s.

London: HAMMOND & CO. (late JULIEN), 5, VIGO STREET; and of the Author, at his residence, 27, Harley Street, W.

THE VOICE.

A Complete Explanation of the Throat and its Functions in Breathing and the Production of Voice, will be found in

"ELOCUTION, VOICE, & GESTURE."

By RUPERT GARRY (Editor of "GARRY'S ELOCUTIONIST").

Remedies for the Cure of Hoarseness, Sore Throat, etc.

7TH THOUSAND. POST FREE, 1s. 2½d.

London: Bemrose, 23, Old Bailey, E.C.; and of the Author, at his residence, 49, Torrington Square, W.C.

IN SIX GRADES,

Price Two Shillings each.

Under the Sanction and Approval of the Rev. Sir FREDERICK A. GORE OUSELEY, Bart., M.A., Mus. Doc., and of Sir G. A. MACFARREN, Mus. Doc.

THE MUSICIAN:

A GUIDE FOR PIANOFORTE STUDENTS,

By RIDLEY PRENTICE.

CONTAINS ANALYSES OF WELL-KNOWN PIECES PROGRESSIVELY ARRANGED, ENABLING THE PUPIL TO UNITE A STUDY OF MUSICAL FORM WITH THE ORDINARY PIANOFORTE PRACTICE.

Times—"A most valuable work, written by a teacher of great experience to meet a pressing want. As the 'Musician' provides a full critical analysis of about a quarter of the pieces in the list, and gives clear help towards the analysis of the rest, it is manifest we have a great boon in these little books for both teachers and students. The intrinsic excellence of this series is sufficient to ensure its success as soon as known."

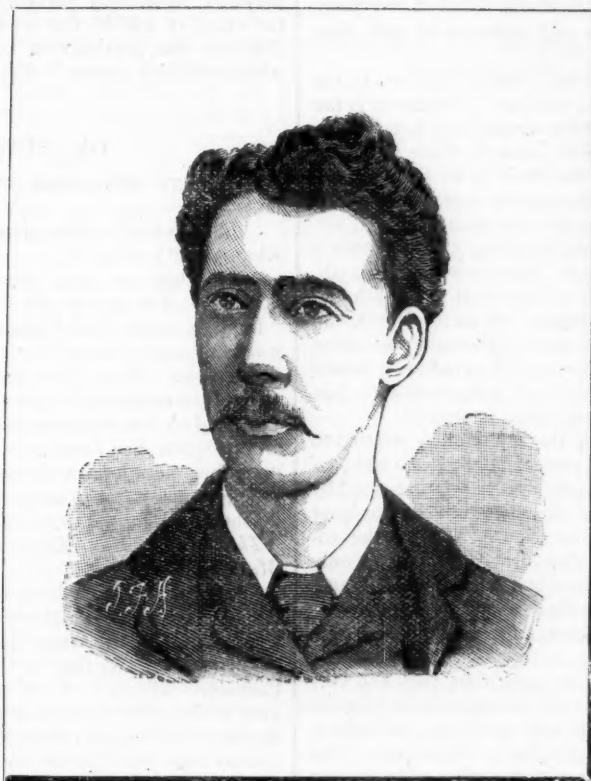
Saturday Review—"We are far from suggesting that there is any royal road for acquiring technical knowledge, but Mr. Ridley Prentice's road is in every way the pleasantest, that has yet been laid before any pianoforte student."

Academy—"A knowledge of form is imparted in simple and pleasant language. We heartily commend it to all who desire to understand, satisfactorily interpret, and enjoy beautiful music."

School Board Chronicle—"A useful book for earnest teachers."

Monthly Musical Record—"No more valuable work of the kind exists."

W. SWANN SONNENSCHNIG and CO., PATERNOSTER SQUARE;
And all Book and Music Sellers.



MR. DANIEL PRICE.

MR. DANIEL PRICE, the young baritone of whom it was predicted by no incompetent critic that he was probably the future Santley, is a native of Dowlais, Glamorgan. In 1883 he won a Scholarship for singing at the Royal College of Music, where he studied singing under Mr. Albert Visetti, counterpoint and fugue under Dr. Bridge, and composition under Dr. Stanford. He appeared with great success in the title-rôle of Cherubini's "Water-Carrier," in 1886, as Caspar in "Der Freischütz," in 1887, and Ford in Nicolai's "Merry Wives of Windsor," in 1888, when these operas were given at the Savoy Theatre by the College Students. In 1888, Mr. PRICE passed the Examination for the Associateship of the Royal College, and at the same time was appointed a member of the choir at Westminster Abbey. Soon after this date, Mr. Price was also appointed to a position on the teaching staff of the Royal College. On the occasion of the Jubilee celebrations of 1887 he had the honour of singing before her Majesty the Queen at Windsor.

Just at the moment of going to press we have received news of the death, in Paris, of SIGNOR TAMBERLIK, the well-known tenor. Though SIGNOR TAMBERLIK was known only by name to the younger race of English operatic *habitués*, no stage tenor was, in his day, more popular than he.

Correspondence.

NOMENCLATURE.

PERFECT INTERVALS.

TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,—In the interests of accuracy, and uniformity in musical nomenclature, I should be glad if you could find room for the following brief on behalf of calling consonant 4ths, 5ths, and 8ths "perfect," and *not* "major" or "minor." 4ths, 5ths, and 8ths have only

one consonant form, and therefore require a *triple* series of names to designate their *Less-than-consonant*, *Consonant*, and *Greater-than-consonant* forms. This the *triple* series—Imperfect, Perfect, Pluperfect—exactly supplies. Whereas "minor" and "major" belong to a *quadruple* series: *minimum*, *minor*, *major*, *maximum*. 3rds and 6ths have *two* consonant forms, and therefore require a *quadruple* series of names to correspond with their *Less-than-consonant*, *Minor-consonant*, *Major-consonant*, and *Greater-than-consonant* forms. This the *quadruple* series—*Diminished*, *Minor*, *Major*, *Augmented*—exactly supplies.

Further, consonant 4ths, 5ths, and 8ths have distinguishing qualities (*i.e.*, they may not be taken consecutively—except 4ths between two

upper parts; they do not define whether a chord is major or minor: the notes forming them are always of the same kind, both being \sharp, \flat, \times , or $\flat\sharp$ —except the consonant 5th of any B and its inversion). This makes a name common to them and exclusive of 3rds, 6ths, 2nds, and 7ths highly desirable.

In calling consonant 4ths, 5ths, and 8ths "major" either (I) the minor scale is taken into account, or (II) it is not. Whichever is the case it would be interesting to know how the terminology is defended.

(I.) If the minor scale is taken into account, there are three kinds of 5ths and three kinds of 4ths, and there is no more reason for calling the consonant one "major" because it is greater than the one, than for calling it "minor" because it is less than the other.

The fact that nothing shows it should be either, clearly proves it should be neither. To use the term "major" for a consonant 4th, 5th, or 8th is like speaking of the *centre* of a Church as the South and (looking towards the East) the aisle to the left as the North, and bringing in an odd name to designate the aisle on the right; or calling the centre North, the aisle on the right South, and introducing an odd name for the aisle on the left, by which not only does each part receive a wrong name, but a hybrid combination is secured.

This, however, is not all; the use of the terminology referred to achieves two other things: (A) by calling consonant 4ths, 5ths and 8ths "major," a remove from consonance in one direction is indicated by a comparative name, and a remove of the same extent in the other direction by a superlative! or else "minor" is used as being the correlative of "augmented" and "major" of diminished, which is not only hybrid but would involve the use of "diminished" and of "double augmented"; "augmented" and "double-diminished" as implying inflections of the same extent! (B) in reference to 4ths, 5ths and 8ths the difference between minor and major is the difference between a *concord* and a *discord*, whereas confined to 3rds, 6ths, 2nds and 7ths "minor" and "major" describe *inflections* of a dissonance or inflections of a concord, both major and minor 3rds and 6ths being concordant, and both major and minor 2nds and 7ths being discordant. This appears to me much more in accordance with the rules of intelligent classification.

To sum up:—4ths, 5ths and 8ths are of *three* kinds. The terms "minor" and "major" form a duple series (belonging to a quadruple one) having no Centre or Positive, but consisting of two comparatives, and consequently containing no word which can properly be applied to the one central and consonant form of the above intervals. To apply either the word "minor" or "major" to consonant 4ths, 5ths and 8ths is not only a misnomer in itself, but involves terminology both illogical and hybrid. To call consonant 4ths, 5ths and 8ths Perfect, Normal, or (better still, since it describes their *nature*) Consonant; and inflections of them Imperfect and Pluperfect, or Diminished and Augmented is scientific and orthological.

Yours faithfully,
CLEMENT A. HARRIS, A. Coll. Org.

TRANSPOSING PIANOFORTES.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—On page 132 of your issue of March 2, a transposing Upright Pianoforte with a movable back fitted on rollers and moving laterally is alluded to as a *new invention*.

Permit us to remind you that a piano constructed in this way was invented and sold by us as far back as 1845, and was shown as a specimen of the durability of our workmanship at the London International Inventions Exhibition. A description of the instrument which may interest your readers, is given in the article entitled "Transposing Pianofortes" in the enclosed catalogue of our exhibits on that occasion.

Fuller information on the subject will be found in Sir George Grove's "Dictionary of Music and Musicians."

We are, Sir, your obedient servants,

JOHN BROADWOOD AND SONS.

[The paragraph referred to by Messrs. Broadwood—to whom our apologies are due for an unwitting error—is as follows:—

"In 1845 we were prompted to essay Boudoir Cottage Pianos which should transpose, constructed after our own original ideas, and through the kindness of the Rev. Dr. Cornish, of Oxford, we have the honour to exhibit one of these instruments. It may be at once

seen by a model which we also show that this instrument is suspended between two pivotted metal supporters, a guide to the players's right hand permitting transposition by semitones within the extent of a fifth, the keyboard and action remaining stationary. Another plan, also effected by us, was to carry the instrument on wheels within a groove."—Ed. "M. W."]

DR. LEWIS' DEGREES.

TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,

Will you kindly allow me a short space to reply to Messrs. Harris, King, and "F. Gld. O."

The chief cry they raise is "What is this University of the South?" For answer will they refer to the standard authority on "Degrees, Gowns and Hoods," a work by the Rev. Wood, which gives full particulars of the degrees conferred by this and all other Universities. These three gentlemen are really exposing their ignorance of the commonest musical knowledge. Dr. Lewis's degree was conferred on the recommendation of the Lord Bishop of London, and to quote his Lordship's own words "the degree was granted upon his merit as a musician." The degree is coveted, as I have proof, by many. I can only recommend those anxious to obtain it, to do such work for the music of England, as shall earn them the words "*The degree (Mus. Doc.) was granted upon your merit as a Musician.*"

Are your correspondents aware that the degrees of the Venerable Archdeacon Hessey, and many others of our best known churchmen were granted by the same "University of the South?"

Mr. Harris says that the Council of the Guild of Organists made themselves fellows." I do not see how they could avoid doing so. Part of the work undertaken by the Guild was to examine for the degree of Fellowship conferred by it. The examiners had to be chosen from that Council, and I fail to understand how they could examine others for a degree that they did not themselves possess. The Council consisted of well-known musical men, organists, &c., all of whom could easily pass far harder tests than those used for the Fellowship, and most of whom held much higher diplomas. The additional F. Gld. O. title, therefore, conferred on them little, if any, additional honour.

Is it not very bad taste for "F. Gld. O." to join in a personal attack on the Founder and Secretary of his own Alma Mater? Any attack should at least come from outsiders and be defended, *and defeated*, both publicly and privately by Dr. Lewis' friends or the members of the two Guilds.

I remain, Sir,

Yours sincerely,
C. B. PASSMORE, A. Mus. T.C.L.
Hon. Sec. C.C.G.

Appley House, York Town, Surrey—March 11, 1889.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—I can scarcely be expected to spend half my time in replying to the frivolous and oft repeated questions of those who seem to have nothing better to do than to sit down and write malicious rubbish about their neighbours. For the last time I will reply to the enquiries made in your last issue by Mr. Harris, Mr. King, and "F. Gld. O.," respectively.

Mr. Harris wishes to know how I came by my "Musical Doctorship." As I have before stated, the degree was conferred upon me by the University of the South, on my appointment as Registrar in England. The present Lord Bishop of London recommended me for the degree, and his lordship's testimonial was countersigned by the Rev. Dr. Tremlett, vicar of St. Peter's, Belsize Park (commissary to the University). A letter which I received from Dr. Tremlett will, perhaps, best answer Mr. King's inquiry as to the "whereabouts" of the University. I give the letter intact:—

"The Parsonage,
Belsize Park, N.W.

DEAR SIR,—You ask me to give you some information as to the standing of the University of the South in America.

The University of the South is essentially a *Church* University in contradistinction to one purely secular.

It was founded originally for the *Southern States of America*. All the Southern Bishops, as well as a considerable body of eminent laymen, are its trustees and board.

At its founding a very large sum of money was subscribed—about 2,000,000 dolls., I believe—and the buildings were commenced. A Charter from the Government was granted enabling the board to confer degrees in Arts, Laws, Divinity, Music, Medicine, &c.

Shortly after 1860 the Civil War between the Northern and Southern States broke out, and the university, being situated in a border State, Tennessee, was destroyed by the contending forces. At the close of the war the university was revived, and has been building colleges and halls from time to time as funds have come in.

It has a full staff of professors, and a large, and annually increasing, number of students, some half dozen halls and university buildings, with its site of 10,000 acres of table land, and is altogether a prosperous and flourishing institution. Its resuscitation was aided by the Archbishops and Bishops of the Church of England, the University of Oxford, and many eminent Churchmen in this country.

In return for the aid and prestige thus conferred upon it, the university conferred its Honorary Degree of D.C.L. on the then Vice-Chancellor of Oxford, Mr. Beresford-Hope, Archdeacon Hessey, and many men of mark in this country, and its Divinity Degree on many clergymen and bishops.

It stands very high in America as regards scholarships, and will in a few years be one of the foremost, if not the very foremost, of the American universities. It is not so much known in the secular world, because it requires all students to be Churchmen, but through all the Southern States it is extensively known and appreciated.

Truly yours,

F. W. TREMLETT,
Commissary for the University."

As to Mr. King's enquiries respecting the Guild of Organists, its Patrons and Staff of musicians, he had better address his communications to the persons concerned, as I can in no way be held responsible for the actions of its members, individually or collectively. I am, however, of opinion, that the Guild Staff can still boast of many musicians well-known in the musical world. "F.Gld.O.'s" letter is nearly a repetition of the two previous ones. I should like, however, to inform him that he is greatly mistaken in thinking that "the obscurity of my *alma mater* has been a drawback to the success of the Guild of Organists."

I can assure him that it is mainly owing to my exertions that the Guild has grown as it has done. As to your correspondents being unaware of the existence of other universities besides those of the British Isles, I think you will agree with me that this is due to their own ignorance and narrow-mindedness.* There are many eminent clergymen in England using degrees from the University of the South, yet one never hears of any attack being made upon them. And why? Is it because, being more liberally educated, their views are more comprehensive, and their minds most generous and less bigoted than those of the lower order of musicians, who are proverbial for narrow-mindedness and prejudices? Apologising for taking up so much of your valuable space,

I remain,

Yours truly,

J. H. LEWIS, Mus. Doc.,
Registrar of the University of the South.

DR. SPARK.

TO THE EDITOR OF THE "MUSICAL WORLD."

DEAR SIR,—Your correspondent "F.Gld.O." has asked me to state my reason for resigning the Wardenship of the Guild of Organists. It is briefly as follows:—I considered that certain alterations were desirable in the laws and constitution of the Guild, and as Warden I felt it would be my duty to bring these matters before the Council. To have carried them to a practical issue would have entailed considerable expenditure of time, also frequent and harmonious consultations with the Secretary, Mr. Lewis.

The former I would (although very much occupied) have made an effort to give, had the latter been possible; but I could not countenance the persistent use of "Mus. Doc." I consider the Guild capable of accomplishing much in advancing the status of Church Organists;

* They will probably hear more of the University of the South in time to come.

but fear that many who would identify themselves with it and its objects, will refuse to join under the existing conditions.

I am,

Yours truly,

CHARLES VINCENT.

18 Kemplay Rd., Hampstead, N.W.,

March 13, 1889.

THE UNIVERSITY OF THE SOUTH.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,—In common with many members of the musical profession I for a long time wondered what the "University of the South" might be. The name is so delightfully vague that one might plant it almost anywhere—South London, South Carolina, South Shields, South Australia, South Kensington, &c. But one fine day I chanced to look at the old books outside the shop close to Tottenham Court Road, and there I saw the "Church Review," edited by the Rev. H. M. Baum, No. 179, Dec., 1887. (New York: Baum and Geddes; Lond.: Wells, Gardner, Darton & Co.) Its first article was "University of the South, Illustrated." Need I say that I cheerfully paid my shilling and carried that magazine away with me? From it I learnt that "more than thirty years ago" it occurred to three bishops in back America that Materialism was getting too much ahead, and that it would be nice to found a university. This they proceeded to do, after holding a meeting at Lookout Mountain, July 4, 1857. I cannot quote full particulars, of course, but they had a flag in front of the procession, and were enlivened by the strains of *The Star Spangled Banner* and *Hail Columbia* "by the band." Having matured its "conception," the question of where to plant it naturally came forward, and it was decided to select Sewanee, which is a spur of the Cumberland Plateau jutting out to the Northwest from the main range which runs Southwest and Northeast.

Those who desire to know more about the name *Sewanee* will find much about it in the article from which I have copied the above, and also that the place is in Tennessee. It is a very healthy place if one may judge by the plants, for to the north of Sewanee is the only known *habitat* of the *Helix Cumberlandiana*, to say nothing of the *Helix Downie*!

The "Act" of establishment is given in full, and it is pleasant to see that ample provision is made by the citizens for keeping tight hold of any funds that may come out to Franklin Co., Tenn.: moreover "as an ironclad protection to its students" the university got a *Four Mile Law* passed "which prohibits the sale of all intoxicating liquors within four miles of an incorporated institution of learning in the State."

I do not see any mention of Music: "The Academic department contains elective courses leading to degrees, that are granted only to merit. The degrees are Ph.D., C.E., M.A., B.A., B.C., B.S."

The buildings and students and Vice-Chancellor, and a real General are pictured very nicely, but not even the organ in the chapel—if they have one.

Short of copying the entire article, I can only afford your readers one other item of information:—Although denied their liquor, the students can (I presume) enjoy that other intoxicant, female society, for in 1872 "two prominent and well-known ladies of Mississippi" brought with them a school and established it just six miles away on the same railroad as Sewanee, and it "fluctuates with the university."

I am, Sir,

Faithfully yours,

W. J. WESTBROOK, Mus. D. Cantab.

Sydenham, March 9, 1889.

TO THE EDITOR OF THE "MUSICAL WORLD."

SIR,

In a paragraph in last Saturday's "Musical World" referring to the non-appointment of Dr. Spark as organist to the Leeds Festival, I notice that you speak of the action of the Committee as being "deeply resented by the majority of the local public." Without entering into the merits of the dispute, only one side of which has as yet been before the public, I should like to be permitted to state that,

of the five newspapers published in Leeds, three, the "Yorkshire Post," "Leeds Mercury," and "Daily Express," have taken no notice whatever of the affair. This is a matter of fact, the inference from which is sufficiently obvious.—Believe me,

Yours truly,
H.

Leeds, March 12, 1889.

PROVINCIAL.

BIRMINGHAM, March 11.

The Pianoforte Recital given by Miss Fanny Davies, assisted by Miss Hope Glenn, in aid of the funds of the Institute and the Homoeopathic Hospital was crowded—indeed, so much so that the customary courtesy to the local press had, for once, been overlooked and a place had to be found in some corner or another. The programme was of a severely classical type, beginning with Beethoven's fifteen Variations and Fugue on a theme from "Prometheus," followed by Mozart's Rondo in A minor; a Gigue by Graun; Schumann's fanciful and melodious "Faschingsschwank"; a Study in F minor (posthumous), by Chopin, etc. The fair pianist, who played, as usual, entirely from memory, was unerring and faultless in technique; moreover, she played with wonderful grasp and manly power. Miss Davies also accompanied Miss Glenn in her vocal selections, and we must single out the superb manner in which the "Erl King" was accompanied, which in itself was a poem. The graceful vocalist sang most charmingly, and Schumann's light and pretty "Sonnenschein" had to be repeated. Miss Davies and the veteran virtuoso, Signor Piatti, will shortly give a pianoforte and violoncello recital at the Masonic Hall.

One of the most interesting Dramatic Recitals we have heard of late was that given by Miss Harriet Kendall (from London), at the Harborne Institute. Madame Oscar Pollack was the vocalist, and sang a charming and well-written song by Miss Kendall, entitled "Between the Verses." Dramatic Recitals, as a rule, fail to interest an audience for any length of time, but such was not the case in this instance; Miss Kendall knows how to fascinate her hearers, not only by her charming and graceful looks and sympathetic expression, but also by the melodious charm of her speaking voice, never for a moment exaggerating, nor shouting when intense passion is portrayed. The audience listened all through the long recital of six different pieces with the utmost attention and interest. The military band concerts given by Alfred W. Gilmer attracted a crowded hall on Saturday. These concerts gain in popularity, and, in point of artistic excellence, deserve the highest praise. Mr. Turner's prima donna, Miss Constance Bellamy, and Mr. Peacock, the latter a young local baritone possessing an exceptionally fine voice, were the vocalists, and received an enthusiastic reception. Both artists sang finely and with excellent taste. The Third Orchestral Subscription Concert, organised by Mr. Stockley, will take place on Thursday, when Goring Thomas's new orchestral suite will form the principal attraction. The vocalists are Miss Fanny Moody and Mr. Charles Mannors, two principal members of the Carl Rosa Opera Company.

HANLEY, STAFFS.

A very successful performance of Mendelssohn's "St. Paul" was given by the Hanley and Shelton Philharmonic Society, in the Victoria Hall (Town Hall), on March 7. The principals were Miss Marshall Ward, Mrs. T. Taylor (a member of the society), Mr. Banks and Mr. Brereton; Mr. F. Ward was leader of the band of 40, and the chorus numbered over 160. Mr. W. Edward, A.C.O., presided at the organ, and the whole was ably conducted by Mr. F. Mountford, conductor of the society.

GRAVESEND, March 4.

The members of the St. George's Choral Society gave a grand Evening Concert at the Public Hall on March 5, when Bennett's "May Queen" was given together with a miscellaneous second part. The soloists were Miss Eveleen Carlton, Miss Grace Trill, Mr. W. Braxton Smith and Mr. Edgar Mortimer. The various solos in the "May Queen" were ably rendered, Mr. W. Braxton Smith, who took the part of lover, being greatly admired for his purity of voice and style. The choruses were given with taste and precision; Mr. J. Carter Jenner accompanied, and Mr. G. R. Ceiley, A.C.O., conducted.

BATH, March.

The Bath Philharmonic Society gave a concert last week, of which the chief feature was a new cantata, entitled "The Desert Maiden," composed for the society by its conductor, Mr. Visetti. The cantata opens with a prologue, with musical accompaniment, descriptive of a battle between the Mahomedans and an idolatrous tribe, and the cantata proper consists of six numbers, the first and last of which are choruses. Miss Annie Marriott and Mr. Lawrence Kellie were the soloists. Mr. Albert Reakes, assistant conductor, who had evidently spared no pains in working up the cantata, wielded the *bâton* throughout the evening, and the composer presided at the pianoforte. The performance was all that could be desired, and the new work met with a hearty reception.

HIGH WYCOMBE.

An admirable performance of Spohr's "Last Judgment" was given by the Choral Association in the Town Hall on the evening of the 4th inst. The principal artists were:—Miss E. H. Butler, Master Lullman, Mr. A. B. Weston, Mr. G. F. Brown. Mr. J. G. Wrigley, F.C.O., Mus. Bac. Oxon, conducted. Sullivan's "On Shore and Sea" is announced for the last concert in May. The concert was greatly enjoyed by a large audience.

MAIDENHEAD.

The Philharmonic Society gave an admirable performance of Spohr's "Last Judgment" in the Town Hall, before a large audience, on the 5th inst. The principal artists were:—Madame Minnie Gwynne, Mr. Maldwyn Humphreys, and Mr. Oliver Walton. A miscellaneous selection formed the second part, and included string quartets by Schubert and Haydn, and J. C. Bridge's new chorus, "A Canadian Sleigh Song." Mr. J. G. Wrigley, Mus. Bac. Oxon, conducted.

Foreign Notes.

A new work of much importance and interest seems to have been produced at Leipzig on February 8, in "Das Meer" (The Sea), a "symphony-ode" by Herr J. S. Nicodé, well known in this country as the author of much excellent music for the piano. It is in seven parts, two of which are for orchestra only,—the others for Soli, Chorus, and orchestra, and in three of these with Organ. Not all the movements met with unqualified approval (the performance having been in some parts rather unsatisfactory) but it was generally recognised as a work of very superior merit and of high interest. Herr Nicodé himself conducted.

Another novelty is Max Bruch's new cantata, "Das Feuerkreuz," which was produced at Breslau on February 26, with great success.

Verdi, it appears, must perforce give way on the question of his jubilee. His friends are resolved on the celebration, and the most that he can do is to beg that the ceremonies may be as simple and brief as possible. M. Arrigo Boito is at the head of the committee which has already made several propositions. It is suggested that a gold medal shall be struck, that Verdi's name shall be given to the Via San Guiseppe, and that a series of operatic representations on a grand scale shall be given in November.

On the occasion of Mdle. Selma Schroder's benefit at the Theatre Michael of St. Petersburg, a new opera, "Le Trompette de Saekingen," by M. Nesler, was produced with *éclat*.

The obituary list for the last few days is unusually long. It commences with the name of Iouliévitch Davidoff, the Russian composer and violoncellist, who died at Moscow on the 25th ult. He studied his favourite instrument under Schmidt and Karl Schubert, and made his first appearance in public in 1859, at Leipzig, where he met with such success that he was immediately engaged as professor at the Conservatoire, and soloist at the Gewandhaus. From that date he was singularly successful; and in 1876 he was appointed director of the St. Petersburg Conservatoire, a post which he held for six years, resigning it to pursue his career as a violoncellist, being here, in his own school, without a rival. Amongst other musicians who have lately passed into the Silent Land are M. Millet, the well-known

tenor; Ernest Depas, the violinist, and Franz Witt, the promoter and president of the German Society of Saint Cecilia.

M. Maurice Faure, a son of the famous baritone, has recently been singing at Tunis, with much success. M. Maurice Faure is an example of that combination of musical and pictorial talent which seems so rare, being a painter of much skill.

M. Gayarre, it would seem, is not less insatiable in his demands than certain other eminent singers. He has just refused an offer of a million francs, made by an *impresario* who wished to secure the services of the tenor for a season at Buenos Ayres. As Madame Patti, it is understood, receives only 900,000 francs for the thirty representations which she will give on her present tour, it is to be supposed that M. Gayarre values himself at a higher rate than Madame Patti—an estimate scarcely shared by the world at large.

A new operetta, "Piccolino," of which the libretto, founded on Sardou's story, is by Edouard Garrido, and the music by Auguste Machado, will shortly be produced at the Trinidad Theatre of Lisbon.

A floating theatre is in process of construction at St. Petersburg, which will be built on a steamboat of the American type, and will be used, it appears, only on the Volga. There will be two companies—one of operetta, one of drama.

The German tenor, Wachtel, will shortly celebrate the fiftieth anniversary of his entrance into the musical profession. As, up till the age of 24, he was a postillion, it is not unnatural that he should feel some pride in having sung, for more than a thousand times, the "Postillon de Lonjumeau."

An opera, "Reinhardt von Ufenau," by a young Dresden composer, named Franz Curti, has recently been performed with success at Zurich.

Wagner's "Lohengrin" was produced at the La Scala Theatre of Milan, on March 6, with, it is to be feared, an unsatisfactory result. Climatic influences seem to have prevented some of the artists originally engaged from appearing, and more or less to have disqualified those who took their places from doing themselves justice. The orchestra and scenery also seem to have been inadequate; though, as regards the former, we cannot think that a conductor so competent as Signor Faccio can have been to blame. The most favourable comment that can be made, is that matters appear to have been improved as the opera progressed, so that, perhaps, future performances may be more successful.

A way of shortening the necessary correspondence between managers and aspiring authors, has lately been discovered by one of the latter class, who has forwarded, along with his MS., a sheet of paper with the following headings:—(1.) Your piece has arrived. (2.) Your piece will be put in rehearsal. (3.) Your piece will be performed on.....(4.) Your piece is absolutely unplayable. (5.) You have some talent. (6.) You have no talent at all. (7.) You can send for your MS. back. (8.) Your MS. has been returned to you. You are requested to underline whichever of these headings describes your treatment of my piece.

THE WALTZ REFRAIN—AN APPEAL.

I wanted a song for my love, one day,
A song with a plaintive strain;
And I said, while inspecting a varied array,
"What song should a passionate lover convey
To his darling, her love to gain?"
Said the Publisher, as on the counter he leant,
"If on an errand so tender you're bent,
This will your end attain.
Just look at the simple accompaniment,
And the beautiful waltz refrain!"

There were ballads that told of the long ago,
And lyrics of love so true,
And nautical songs with a "yeo! heave ho!"
With a smack of the sea, and the watch below,
As sung by your staunch true blue.
Some ditties were mournful, some playfully light,
Some dismally comic, some joyous and bright;
And in some ran a tender vein;
But still for some reason not plain to me quite,
They all had a waltz refrain!

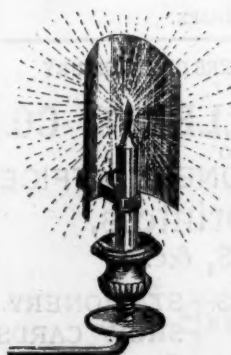
O gifted song-writers, I'm possibly wrong,
But is not the sentiment false
Which decrees that in every popular song
(Let us hope that the custom won't last very long)
Each verse must end *tempo di valse*?
On art it is surely a serious blot,
That of waltz songs we get such a terrible lot.
Are you writing for glory or gain?
Pray—whether the groundlings are tickled or not—
Do from the waltz refrain!

LEONARD BARNES.

"Blackfriars: The Post Office Magazine," for March, 1889.

AN ACTOR'S EXPERIENCE.

The well-known and popular actor, Mr. J. J. Dallas, of the Avenue Theatre, Charing Cross, W.C., has undergone during his eventful career all the ups and downs of a busy actor's experience. Last winter, in Manchester, he was obliged to lose seven consecutive performances through an attack of rheumatism, which wholly disabled him, and at various other times, when he has had prosperous engagements on, he has been attacked by the same old enemy, losing much of his time, salary, and in addition to his other miseries, having to pay large doctor's bills. He says that although he had the best medical advice he suffered martyrdom. At the beginning of last winter he felt that the same trouble was coming on worse than ever, when some good Samaritan advised him to try that sovereign remedy, St. Jacobs Oil, and, to use his own words, he says: "The result was simply miraculous. Like the wave of a magician's wand, the pain left him almost after the first application." Last winter he says was the happiest winter he has spent for many years—no doctor's bills to pay, no loss of salary, and no fearful pain to endure. He concluded a very happy letter to the proprietors of St. Jacobs Oil by stating: "If you should find any disbelievers in the Oil, send them to me to be convinced of its miraculous power to cure rheumatism."



A Useful Present. KLEIN & CO'S New Registered Reflectors TO FIX UPON CANDLES.

SIMPLE AND EFFECTIVE,
EASY AND SECURELY ADJUSTED,
SHIELDS THE EYE FROM LIGHT,
PREVENTS FLICKERING,
THROWS A BRILLIANT & STEADY LIGHT,
SAVES THE SIGHT,
IS COOLING TO THE EYE.

FOR Music Reading, whether at the Piano Organ, Violin,
or any other Instrumental Music Desk, this Reflector
is invaluable. For the Card-Table, the Reading-Desk, the
Pulpit, the Dressing-Table, the Nursery, the Dinner-Table,
the Sick Room, etc., it will be found equally suitable.

To be had of all Pianoforte and Music-sellers.
PRI 2s. 6d. THE PAIR. POST FREE 33 STAMPS.
WHOLESALE: KLEIN & CO., 3, Holborn Viaduct, London, E.C.

EDWARD IVIMEY, Practical Tailor & Outfitter,

RECTORY HOUSE, 2, ST. PETER'S ALLEY, CORNHILL, AND
24, CULLUM STREET, FENCHURCH STREET.

ESTABLISHED OVER 100 YEARS.

GOODS FOR WINTER NOW READY.

ALBERT BLUE MELTON, BEAVER AND VICUNA FOR THE NEW
STYLE OF SAC OVERCOATS, now so much worn.

TOURIST AND SHOOTING SUITS, 50s., 55s., 63s.

DRESS SUITS FROM FINE TWILL ELASTIC, SATIN LINED, 31 Guinea
SCOTCH TWEEDS & ANGOLA WOOL, TROUSERS from 13/6. a pair, 5/.

EDWARD IVIMEY, Tailor & Outfitter.—Excellency with Economy combined.

THE KARN AMERICAN ORGANS

Manufactured by D. W. KARN & CO.,
WOODSTOCK, ONTARIO, CANADA.

The Karn Organ is a reproduction of the Pipe Organ in miniature, of pre-eminent value as an effective music exponent for the Home.

OUR AIM has not been to see how cheaply an organ can be built, BUT HOW CHEAPLY A FIRST-CLASS ORGAN can be made.

OUR CLAIM is that we are building organs, equal to, if not surpassing all others, at the very lowest reasonable prices.

COMPARISON CHEERFULLY INVITED.

New Illustrated Catalogue and Price Lists Free of the
SOLE EUROPEAN AGENTS:

THE SCHREIBER PIANO COMPANY,
3, NEWMAN MANSIONS, NEWMAN ST., LONDON, W.

W. G. THOMAS'S PIANOS!!

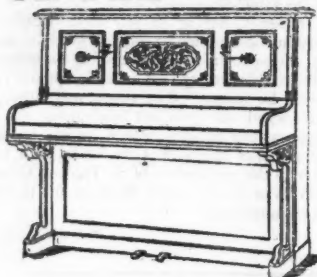


ARE the BEST and cheapest in the market. Professors and others will find an advantage by sending for the Free Illustrated lists. Splendid Iron-framed PIANOS, full-compass trichord, in Walnut Wood Cases, at popular prices. Packed FREE. Contracts taken for large quantities. Old Pianos bought for Cash, or taken in exchange.

W. G. THOMAS Pianoforte Manufacturer,
Gospel Oak Grove, Malden Road, Kentish Town, London, N.W.

PIANOS. PIANOS

Harmoniums and American Organs,
ON THE THREE YEARS' SYSTEM
Pianos ... from 10s. 6d. per month.
Harmoniums ... " 5s. 0d. "
American Organs ... " 7s. 0d. "



Any instrument sent home on receipt of first instalment.

OUR UPRIGHT IRON GRAND,
Trichord, Double Check Re-
peater Action, Celeste Pedal,
15s. per month.

This is a thoroughly sound and
elegant instrument, warranted in every
respect.

Other Glasses equally cheap.

Write for Catalogue to

SHENSTONE, SHENSTONE & CO.,

Steam Works: GRANGE ROAD, LEYTON, E.
show Rooms: 70, Hackney Rd. 37, St. Peter's St., Islington; 29, Kennington Pk. Rd &
17, Carlingford Road, Hampstead.

Central Musical Instrument Depot.

(Late F. PAYTON & CO.)

Importers of Spanish Guitars and Bandurrias by Campo, Spanish Music
Strings by Benito Soria, Italian Strings by Righetti, Italian Mandolines
and Machets, Cremona Violins by Pietro Grulli, and every description
of Musical Instruments.

A VARIED STOCK OF Old Violins ALWAYS IN HAND.
Makers of Amber Varnish, Egeiro Rosin, and Varnish Restorer.

Send for Illustrated Catalogues, gratis and post free.

INSTRUMENTS SENT ON APPROVAL. No imaginary value put on Instruments
whether old or new. Fittings of all kinds at lowest prices. Violin, Guitars,
Mandolines, etc., skillfully repaired at reasonable charges.

Instruments valued at a uniform rate of 2s. 8d.

Violin, Bow, Cloth-lined Case, and osin, complete, 14s. 9d.

47, FLEET STREET, LONDON, E.C.

Artists are invited to call and inspect our stock.

CASSON'S PATENT Organ=Building System.

SEPARATE Pedal Organs for each Manual. Expressive
and controllable Pedal Basses. Perfect control of all
Couplers. Reduction of number of Claviers without loss
of efficiency, &c., &c., See testimonials from

Mr. W. T. BEST.

Rev. Sir F. A. GORE OUSELEY, Bart

Dr. SPARK.

Dr. J. C. BRIDGE, M.A.

Dr. E. W. TAYLOR, F.C.O.

The Late Mr. J. STIMPSON

Mr. R. BARTHOLOMEW.

Mr. J. HEYWOOD, Birmingham.

Mr. G. A. AUDSLEY, F.R.I.B.A.

Mr. A. J. HIPKINS, F.S.A.

&c., &c.

Apply to the Secretary—

CASSON'S PATENT ORGAN COMPANY, LIMITED,
DENBIGH.

NEWSPAPER ADVERTISING

For a cheque for £5 we
will print a ten-line ad-
vertisement in Two
Million copies of lead-
ing English Papers.
This is at the rate of
less than One Penny each 1,000 Circulation! The advertise-
ment will appear in but a single issue of any paper, and con-
sequently will be placed before Two Million different new-
paper purchasers, or TEN MILLION READERS, if it is true, as
is sometimes stated, that every newspaper is looked at by
five persons on an average. Ten lines will take about
eighty ordinary words. Address with copy of advertise-
ment and cheque, or send Sixpence for SELL'S Illustrated
books on advertising. H. SELL, SELL'S ADVERTISING
AGENCY, LTD., 167 & 168 FLEET STREET LONDON E.C.

MUSIC STRINGS—WHOLESALE & RETAIL.

J. P. GUIVIER & CO.,
Manufacturers and Importers of all kinds of Strings

FOR
VIOLIN, VIOLA, CELLO, DOUBLE BASS, HARP,
ZITHER, GUITAR, BANJO,

Have always in STOCK the Largest ASSORTMENT of any House in the World.

6, GOLDEN SQUARE, W.

Servants! Servants! Listen to Us.

SAVE your earnings by buying one of our Mob Caps. They
are real hand-made lace, wash perfectly, and last for years.
Price 7½d. and 1s. 1½d.

ADDRESS:
TAMBOUR WORK MANUFACTORY, 42, FOREST ROAD
DALSTON.

Works—COGGESHALL, ESSEX.

ESTABLISHED OVER THREE QUARTERS OF A CENTURY.

A. S. MALLETT, ALLEN & CO.,

CONTRACTORS TO
HER MAJESTY'S STATIONERY OFFICE,

Type Music Printers,
LITHOGRAPHERS, &c.

PORTRAITS.

(Speciality.)

POSTERS.

WINDOW BILLS.

BOOKS.

CATALOGUES

STATIONERY.

SHOW CARDS.

PLANS, &c., &c.

66 & 70, WARDOUR ST., LONDON, W.
TELEGRAPHIC ADDRESS—"ASMAL, LONDON."

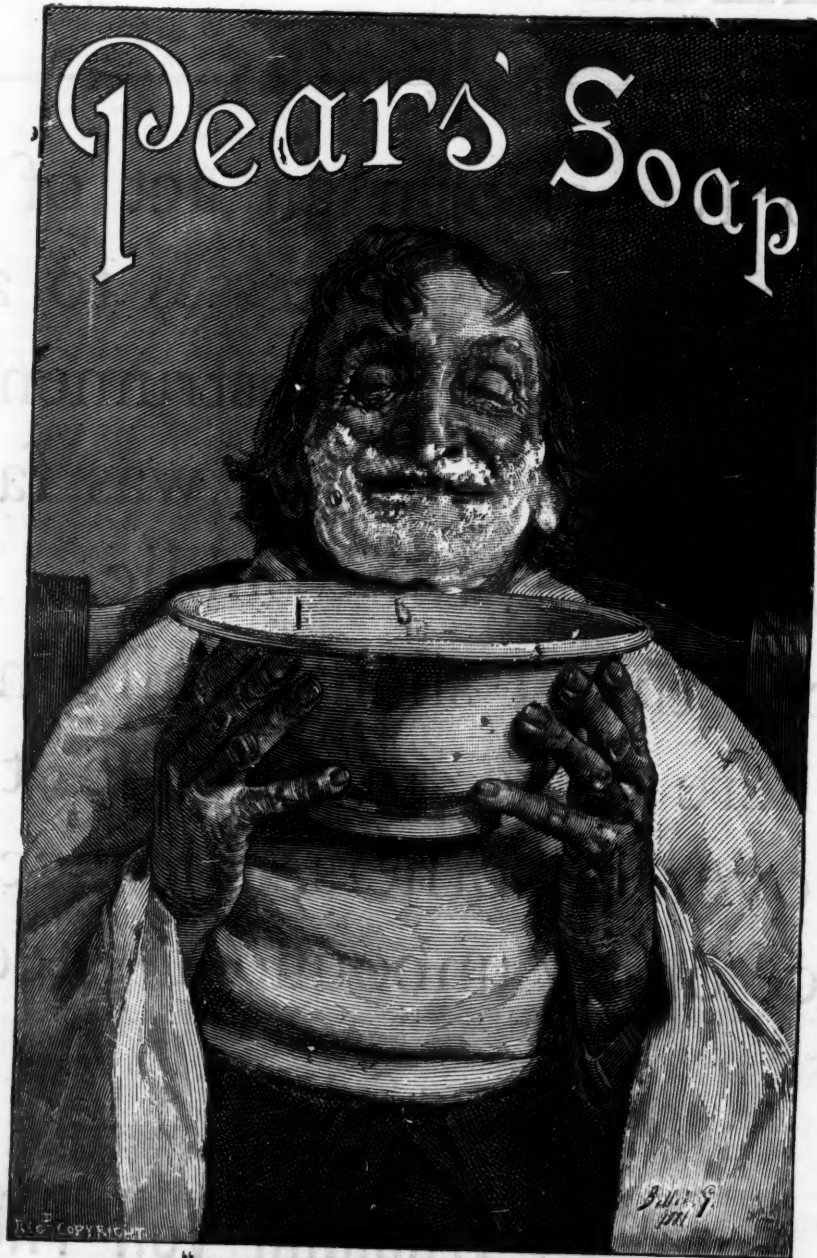
ASCHERBERG PIANOS.

"I only perform an act of justice when I ascribe my successes to a great extent to the excellent Instruments from your factory, on which I was favoured to play before the public. Remain convinced that I shall at all times and everywhere give preference to your Pianos over all others, and accept the assurance of my unbounded esteem.

Respectfully,

VLADIMIR VON PACHMANN."

Ascherberg Piano Depot,
211, REGENT STREET, W.



"THE SHAVER'S DELIGHT."
12 MONTHS LUXURY FOR **12** PENCE
 [a shilling shaving stick lasts a year.]

Printed by A. S. MALLETT, ALLEN & CO., London, and Published by WILLIAM PEARCE, at 138a, Strand, W.C., to which address all communications must be sent.—Saturday, March 16, 1889.